

[written sideways in pencil]

Blankness of the 17<sup>th</sup> century means nothing to us musically. Purcell is about the only figure that keeps any interest through his music. Not meaning to suppose Bxxx(?) music is not intrinsically valueless(?) but not historically important.

Differentiation. Music before 1600 all influenced by ~~Church~~ Vocal and Church artistic traditions. Hardly any independent conception of Instrumental Music. The beginnings of Opera and Oratorios imply the development of distinct styles.

Overture the special portion of the work which illustrates the progress of Instrumental Music; and the instinct(?) for it as a speciality.

Composers entirely helpless at first – and their efforts at Instrumental Music positively babyish. P.44

Two types of Overture beginning to emerge – One the French type, and the other the Italian. The French type illustrated principally by Lulli and the Italian at first by Scarlatti (Alessandro)

The 17<sup>th</sup> century is a period of musical darkness as far as any genuine pleasure is to be obtained from the works written during its passage.

Hardly anyone knows any music written during it; and the names of the composers who were most luminous to their contemporaries are little more than names to any of us.

Antecedents of Handel and Bach.

And yet initially it was a period of the utmost importance. For the foundations were laid and the artistic machinery perfected which made the achievements of Handel and Bach possible. It is as though the tree grew and threw out branches and leaves and all the necessary preliminaries and at last at the beginning of the 18<sup>th</sup> century the fruit came. We who

need to know our art thoroughly need to be able to appreciate more than the mere flowers and fruits.

Viadana 1565 – d circa 1645

Merulo – Frescobaldi – Froberger

1587 d circa 1640

Operas mainly for special occasions when the ? of grandeur

Public opera houses began to be opened about 1637

Naumann says Leipzig had an orchestra of 19 violins  
2 violas 3 viole de gamba 4 ? 2 cornetti 1 fagotto 3  
tromboni

Stradella hailed from Naples

San Giovanni purchased 1676

The first experiments more like amateurs than artists.

Giovanni Gabrieli 1557 d. circa 1612 or 1613 St.

Marks.

Peri. Caccini. Cambini. b about 1550

Florence        Roma d. 1600

Died little ?

Gagliano

Monteverdi St. Marks Venice

1568-1643

Cavalli. St. Marks. Venice

b. circa 1599 d 1676.

Carissimi

B? 1604 d 1674

Certi.

b abt 1620

Legrenzi 1625 b. near Bergamo

Maestro di Capella at Ferrara 1664

Was at Veice 1672 1685 St. Marks Maestro di Capella

d 1690

Lotti a pupil of Legrenzi 1667 1740

Caldara pupil of same b. 1678 d 1763

? 1736

69 operas

Albinoni 1670 1742 42 operas

Vivaldi 1670 1743